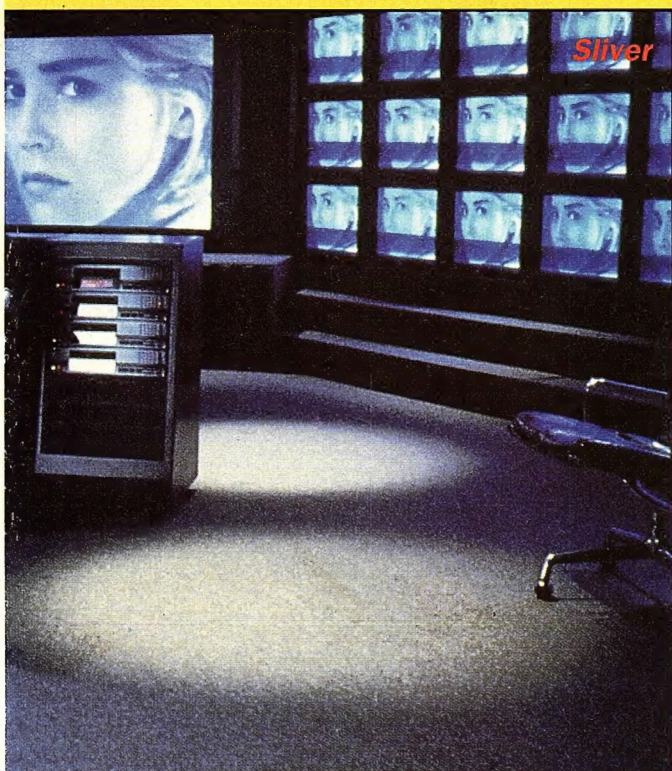
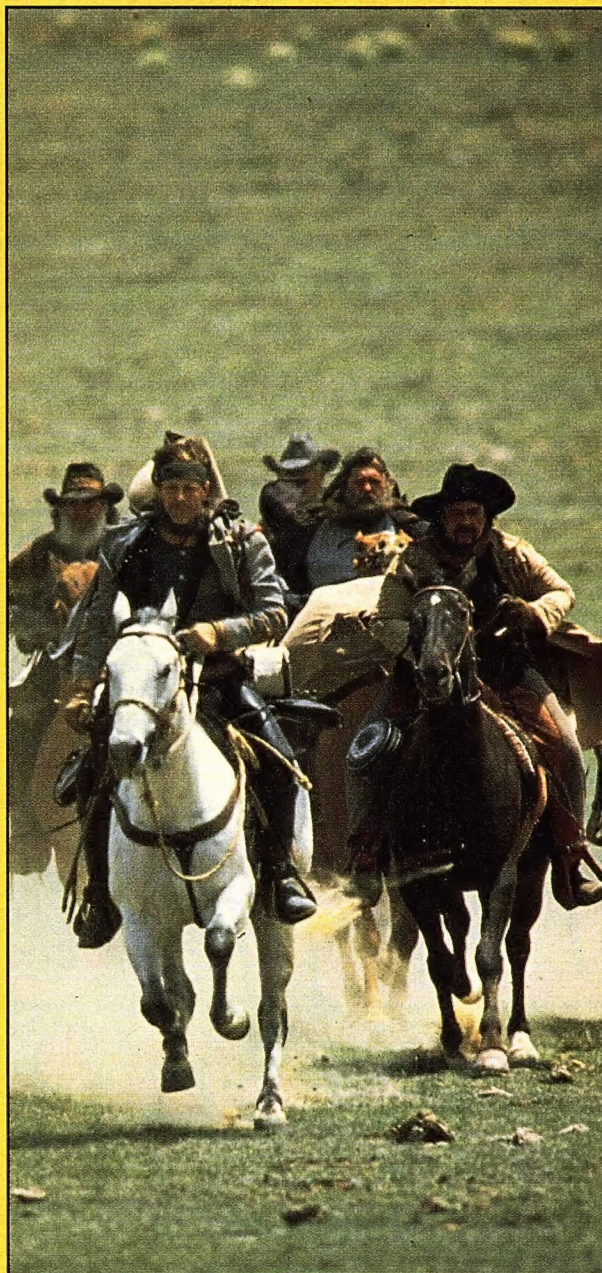
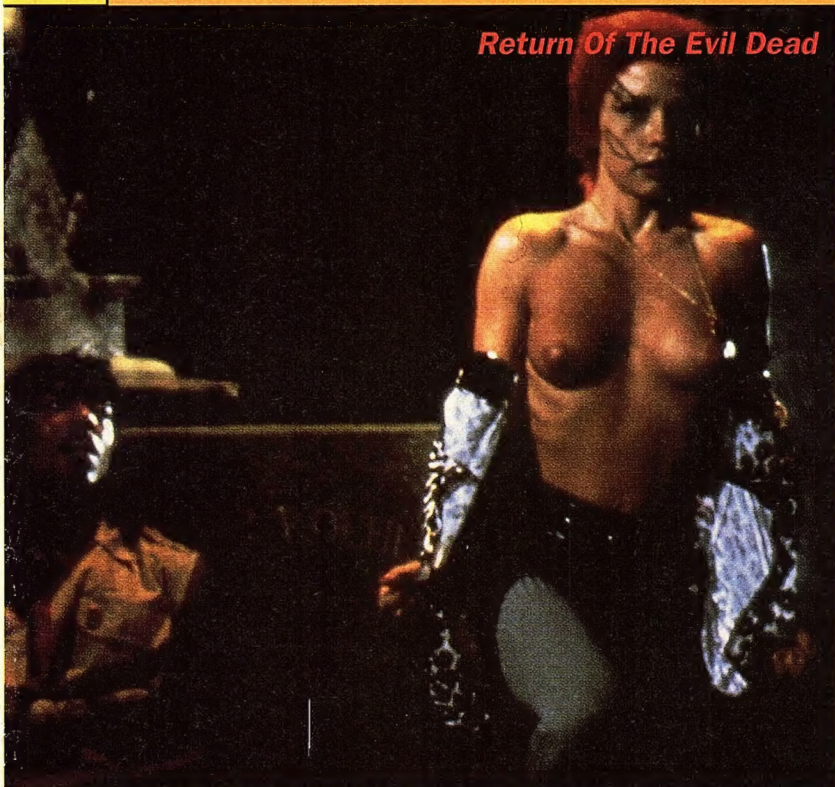


TOP TEN SELL-THROUGH

- 1 Sliver (CIC)
- 2 Tombs Of The Blind Dead (Redemption)
- 3 Z (Arrow)
- 4 Body Of Evidence (Guild)
- 5 Return Of The Evil Dead (Redemption)
- 6 The Blue Max - Widescreen (FoxVideo)
- 7 Twin Peaks - Fire Walk With Me (Guild)
- 8 Distinguished Gentleman (Hollywood)
- 9 The Sweeney (Video Gems)
- 10 Cyborg Cop (Medusa)

Return Of The Evil Dead



TOP TEN RENTAL

- 1 Tombstone (Entertainment)
- 2 Malice (PolyGram)
- 3 Addams Family Values (CIC)
- 4 The Stand (Warner)
- 5 Carlito's Way (CIC)
- 6 Undercover Blues (Warner)
- 7 The Last Outlaw (Medusa)
- 8 Manhattan Murder Mystery (20.20)
- 9 Necronomicon (ITC)
- 10 Knights (FoxVideo)

TOP FIVE DRAMA/THRILLER

- 1 Malice PolyGram (R)
- 2 Sliver CIC (ST)
- 3 Carlito's Way CIC (R)
- 4 Z Arrow (ST)
- 5 Undercover Blues Warner (R)

If you fancy any of the sell-through tapes mentioned here and still have trouble getting hold of them after release then give our hotline a call on 071 538 2595



He's the best movie bad guy of the 90s, but offscreen *Aliens*, *Terminator* and *Hard Target* star **Lance Henriksen** is actually a hell of a nice bloke - as our man **Richard Anderson** discovered when he went to interview him recently...

Lance **Macabre!**



Lance Henriksen is not blessed with the kind of features that make him the ideal choice for a romantic lead in the movies, yet his brooding eyes, entrenched cheeks, and wide, perpetually bitter mouth have ensured that he's been constantly in work either as an out-and-out villain, or as a determined

law enforcer.

His latest film, *Knights*, is a cheerful rip-off of *Mad Max* and *Terminator*, with Lance as the leader of an elite Cyborg force who've evolved out of their original peaceful programming to become mankind's scourge, replacing their fluid energy source with blood.

All that stands between them and the annihilation of the human race, etc., is a superior Cyborg called Gabriel (Kris Kristofferson favouring his unbearded state) who has been reprogrammed by the Creator to halt the rot. He's aided in his lone task by blonde fighting machine Kathy Long, who looks like a bimbo but knows how to deliver a mean kick to your circuitry.

Lance plays up his villainy for all it's worth, his long metal claw of an arm raking his opponents while he leers in gratification. Even when the production values, dialogue, and supposed action start to flag, the power of Henriksen's undeniable screen presence is often sufficient to give his scenes an unexpected boost.

Kathy Long proves a worthy adversary, and the five times world kickboxing champion shows every sign of challenging Cynthia Rothrock's title as Fight Queen of the Big Screen. Kris Kristofferson on the other hand looks pained through most of the movie, and that maybe because he spends a good third of it minus a torso and legs and stuffed into a rucksack - times sure must be hard...

Lance, by contrast, has never been busier or more in demand. He's only recently appeared as a former mercenary who devises ruthless human 'safaris' in the John Woo/Jean-Claude Van Damme actioner, *Hard Target*. It

was an immensely demanding, tough, physical role, handling advanced weaponry and climaxing in an all-out

battle between Jean-Claude and Lance (no prizes for guessing who won!).

Henriksen and Woo were so impressed by each other that they've vowed to work on more projects together. Woo was especially wowed by Henriksen's decision not to use a stunt double for the scene where he gets set alight:

"I'd never done a 'burn' before, and I wouldn't have done it for any other director. I felt that if the reality were broken, if it obviously wasn't me doing it, then things would be ruined. The flames soared several feet above my head, and I knew if I leant back even a little, I'd be completely enveloped by them. I knew too that if I inhaled any of the fire, I'd be dead. Boy, was I nervous!"

As it emerged, the scene was a huge success and nobody was hurt, but it's a testament to Lance's dedication to his profession that he agreed to risk damaging those craggy features even more just to get the scene right.

In reality, Henriksen is a quietly spoken, charming 52 year-old with the heart of an artist and a strong survival instinct. A native of New York City, he dropped out of home and school when just twelve, taking odd jobs and living by his wits in that hazardous city's mean streets. His life evolved around a series of odd jobs and a nomadic desire to ride freight trains and hitchhike around the States.

For a while he seriously considered a possible acting career, returning to New York to study with the Actors Studio. Then his wanderlust took him off to sea to explore the Caribbean before he landed the lead, much to his surprise, in an off-Broadway Eugene O'Neill play. Shortly after he befriended

film director Sidney Lumet who offered him some glancing roles in a couple of films before casting him as the FBI agent who foils Al Pacino's hostage robbery in *Dog Day Afternoon* (1975).

If you blinked twice you'd have missed his cameo roles in *Close Encounters of the Third Kind* (1977), *Network* (1976), and *Prince of the City* (1981), but it was when he accepted the chance to take on the Devil in *Damien: Omen 2* (1978), that his potential as an alternately tortured and torturing character came to the fore.

In the little-seen and much underrated *Nightmares* (1983), director Joseph Sargent wove together four creepy stories in a manner that would later be espoused by the *Tales From the Crypt* series. In the third episode, *The Benediction*, Henriksen played a troubled priest who's losing his faith. Abandoning his monastery in the remote Mojave desert, he sets off in his battered car with a few worldly possession and a flask of holy water.

On a deserted stretch of road he meets a sinister black pick-up truck that starts following and harassing him, each encounter becoming more and more dangerous. In the closing scenes, a desperate Lance has to recapture the dregs of his faith as the only means of saving his life and sanity, leading to a spectacular conclusion.

Recognising his prowess as an actor, Philip Kaufman then handed him the script of a film dedicated to singing the praises of the early American astronauts, *The Right Stuff* (1983), and Lance gave a suitably heroic portrayal of Mercury astronaut Wally Schirra.

His fate was less rosy in Arnie's

virtuoso *The Terminator* (1984), being one of the cops blown away by the indestructible robot in the infamous demolition of the police station where Sarah Connor and her futuristic 'minder' have been taken for their supposed protection.

By now, producers were catching



on that Lance's ambiguous features could be deployed for good or ill, and thus his casting as the android Bishop in *Aliens* (1987) was nothing less than inspired. Sigourney Weaver's Ripley had already been double-crossed by the synthetic human in her first encounter with the acid-for-blood space creatures, and even though Bishop was from a superior breed,

Ripley's predictable reaction was to run from him.

Yet in the end it's the android who makes the perilous journey to the planet's surface to link up the communications that will save them, and even when the alien queen has torn him asunder, he still retains a helping hand to stop the child Newt



disappearing into the freezing void of space.

The decision to 'resurrect' his character for the final chapter, *Alien 3* (1992) was less of a wise move, as many felt that the story was becoming too repetitive and the surprise element of where and when the creature would strike next was already losing



its impact.

Between the two space adventures, Henriksen decided to explore his blacker side to greater depth, much to the delight of his fans. Kathryn Bigelow's modern vampire story, *Near Dark* (1987) was easily the best film of this period, with Lance as the leader of a ragtag band of bloodthirsty marauders permanently scavenging and slaughtering wherever their desire drove them.

The arrival of a new 'recruit' (Adrian Pasdar) upsets their life-style when he falls for the young girl who nibbled his neck (Jenny Wright), because she offers her own blood to him to help him avoid killing others. The images of the movie were astounding, especially the climactic conflagration caused by the vampires' exposure to sunlight.

Henriksen the arch-villain had arrived, and he built on this reputation in films like *Pumpkinhead* (1987), as a backwoods father conjuring up an ancient devil to avenge himself on the biker gang that killed his daughter; *House 3* (1989), in which he's a cop tormented by the spirit of an executed mass murderer; the remake of *The Pit and the Pendulum* (1990), as the Inquisitor who lusts after one of his victims and finally cuts her tongue out; and *Stone Cold* (1991) where he's again a (motorbike) gang leader taking on the cop who's infiltrated his raiders.

In *Jennifer 8* (1993) he reverted back to playing a law enforcer, teamed with officer Andy Garcia as they begin a race against time to catch a serial killer. But then it was a return to form for John Woo's *Hard Target*, but such was Lance's respect for the Hong Kong director that he was willing to go to extraordinary lengths to make it happen:

"When you make a movie with John Woo, he encourages you to investigate where you can go, and how far you can go."

And Lance has a lot further to fly yet. In the recently released *Man's Best Friend*, he's a genetic engineer who's bred an especially vicious and unstable super-pooch. He'll soon be seen in *The Colour of Night*, a comic investigation of group-therapy drama with Bruce Willis and Jane 'The Lover' March, and he's in a futuristic prison drama called *No Escape*, with Ray Liotta trying to break out of his prison hell.

Any negative thoughts you might feel about Henriksen in the real world are instantly dissipated when you meet his ready smile and unaffected manner. He's amused by the current 'tough guy' image that has been foisted upon him:

"Good guys, bad guys - I love them all the same, and I play them all the same - as persons. To me, a good guy is a person who happens to do a few good things in his life, and a bad guy is a person who happens to do a few bad things. But they're not all good or all bad."

Much like Mr. Henriksen himself. But he's mainly very good!

TEN COPIES OF KNIGHTS TO BE WON!

Be good to Lance and have a glance at *Knights*, an action-packed futuristic thriller on the Fox Video label. We've got ten copies of this cyborg extravaganza to give away, and all you have to do to be in with a chance of bagging one is tell us the name of the android character that Lance Henriksen played in *Aliens*. Answers on a postcard please, to "Knight Folks!" Video World, Northern & Shell Tower, PO Box 381, 4 Selston Way, London E14 9GL.

If a gal can find stardom with a name like Pfeiffer then she has to be talented as well as gorgeous! Richard Anderson shares a dangerous liaison with **La Belle Michelle**, and makes whoopee with one of Hollywood's most beautiful women. It's a dirty job, but somebody has to do it...

On any magazine's list of the world's *Ten Most Desirable Women*, you can guarantee that alongside the Claudia Schiffers and Kim Basingers you'll find a petite blonde with striking blue eyes, generous mouth, and more than a hint of something wicked - in other words, Michelle Pfeiffer.

Apart from having one of the most difficult surnames to spell correctly, it's hard to believe that this actress has risen to the coveted 'A' list and earned three Oscar nominations thanks to the body of work she's done in the last ten years. Blondes, after all, are supposed to be bimbos, aren't they?

Her performance as the unconventional Countess Olenska in Martin Scorsese's sumptuous adaptation of Edith Wharton's period romance, *The Age of Innocence*, once more had her waiting in the wings as a possible contender for another golden statuette.

The more socially acceptable lawyer Newland Archer (Daniel Day-Lewis) is already engaged to the equally 'correct' socialite May Welland (Winona Ryder) when the mysterious and scandalous Ellen - May's cousin - breezes into town. But he's instantly captivated by the allure she holds out for a life where passion holds sway over convention and duty, and Newland must decide whether to follow his heart or his head ...

Martin Scorsese's name is usually linked with powerful urban dramas like *Mean Streets*, *Taxi Driver* and *Cape Fear*, rather than the subtleties of ballroom etiquette, but such is his skill that he's woven a marvellous tapestry of repressed emotion into a simple tale of a man seeking enlightenment. The result is magic.

Yet Michelle's rise to the top has

been anything but straight forward, no matter how self-confident she now appears. A product of Midway City in Orange County, the second of four children, she did the usual rounds of part-time jobs and part-time boyfriends.

After the inevitable stint as a supermarket check-out girl, she took her hairdresser's advice and sent in some photographs to fashion magazines. As a result, she became the *Miss Orange County* beauty queen and began auditioning for commercials and modelling assignments:



"I had no interest in winning further beauty crowns, because the only reason I'd joined the pageant was to meet a particular judge who was an agent for work in commercials. I didn't want to have to go to the opening of every drugstore. I managed to meet and get signed by that agent, and that was my professional start."

Breaking into television, though, was a slow process. Because of her stunning looks, she found herself cast as a bimbo called Bombshell, complete with stuffed bra and tight skirt in the

TV series *Delta House* (a spin-off of *Animal House*). It's not a period she recalls with relish:

"Here they were presenting me like I'm this sexy thing, and I was thinking, 'What if people don't think I'm sexy? I'm gonna look like an asshole.' I don't know that I ever felt that I was extraordinary looking. If anything, I've always felt that I was conventionally pretty, which is an asset in some ways, but not in others."

Her early movie roles reflected the two-dimensional vision film producers

had of her. But after several bit parts in films like *Falling in Love Again* (1980), *The Hollywood Knights* (1980), and *Charlie Chan and the Curse of the Dragon Queen* (1981), her break finally came when she landed the role of Stephanie Zinone in *Grease 2* (1982).

The film's fortunes at the box office were decidedly average but it did prove that Michelle could sing, dance, and act as well as pout like a bimbo when required. Taking a year off to hunt for some roles that stretched her further ("When I first went into the business, someone told me that being able to turn a part down was the only thing that would ever give me power"), she struck lucky as Al Pacino's coke-sniffing bitch

of a wife in *Scarface* (1983).

The critics now started to show serious interest - this cat had claws! - and in the next few years she extended her 'character' roles to include the strong romantic heroine in the medieval fantasy *Ladyhawke* (1985), the lady on the run with ingenue Jeff Goldblum in John Landis' amusing *Into the Night* (1984), and the actress in a Civil War movie that historian Alan Alda falls for on the set in *Sweet Liberty* (1986).

Interestingly, the Alda movie made

Fabulous Ba